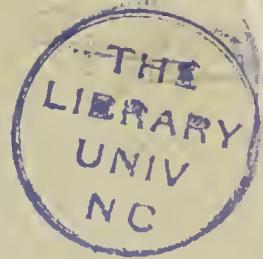


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MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 74

TOLEDO, OHIO

MARCH, 1936



JAN GOSSART CALLED MABUSE

GIFT OF WILLIAM E. LEVIS

CANON JEAN DE CARONDELET



MUSEUM NEWS

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EDITOR: BLAKE-MORE GODWIN, M. A., DIRECTOR, THE TOLEDO MUSEUM OF ART

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

AFTER the recent annual meeting a number of the Trustees remained at the Museum long enough to inspect our growing art reference library. Most of them were amazed at the extent of its increase during the last few years while we have been giving the greater part of our attention to building, to the establishment of our work in music, to the improvement of our educational facilities, and to the development of our collections.

We can well be proud of our library. Only in recent years have we had a regular appropriation for the purchase of books, and that never large. But we have been exceedingly careful in the selection of our additions to the library, so that today it contains practically all of the standard general works on art and many of the specialized volumes in English and French, as well as essential publications in other languages.

The library is open during regular Museum hours, including Sunday afternoons and Tuesday evenings. Much use of it is made by the staff and Museum students; but it is not restricted to them. It is available to all, and Museum members are especially welcome.

You are invited to make use of the library for casual reading (all current art magazines are available) or for serious study. The librarian welcomes inquiries and is ready to assist in the securing of material for the preparation of papers for clubs, schools, and other societies.

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A DISTINGUISHED GIFT

THE Toledo Museum has acquired as the gift of William E. Levis a most important addition to its small but interesting group of Flemish Primitives.

Although not without their antecedents, the brothers Hubert and Jan Van Eyck are regarded as the founders of the Flemish school. They were active at the beginning of the fifteenth century, long after Italy had produced some of its greatest early masters. Following them came numerous artists of whom, in the fifteenth century, Roger van der Weyden, Hans Memling, Gerard David and Joachim Patinir are the best known. At the beginning of the sixteenth century the most prominent artists were Quentin Massys and Jan Gossart, generally called Mabuse. The latter was the author of the picture which has been presented by Mr. Levis.

Jan Gossart was born in Hainault at Mauberge, whence comes the name Mabuse. The date of his birth is uncertain. Fierens-Gevaert¹ places it about 1472, Friedlander² between 1470 and 1480 and Segard³ in 1478, while Conway⁴ is inclined to consider that his birth occurred as early as 1470.

We know that he had reached maturity by the beginning of the sixteenth century, for he was registered in the Guild of St. Luke at Antwerp in 1503. In 1505 and 1507 it is recorded that he took pupils. The following year he accompanied Philip of Burgundy on a diplomatic mission to Rome. There he was exposed to the influence of Italian art, particularly that of the ancient classical monuments. Upon his return in 1509 he remained in Philip's service at Middelburg, in company with Jacopo de' Barbari, who had probably been attached to Philip's entourage during the Italian trip.

In 1517 Mabuse removed to Utrecht, following his patron, and upon the latter's death in 1524 returned to Middelburg, where he found another in Philip's nephew, Adolphus, Lord of Veere⁵. For the remainder of his life he lived there, journeying elsewhere to execute commissions or for other purposes. The date of his death, like that of his birth, is unknown. But his will was made in 1533 and by 1536 he was not living.

Although Philip of Burgundy and Adolphus have been mentioned as Mabuse's patrons, they were by no means the only ones.

He executed paintings for Christian II of Denmark, perhaps for Charles V, and, for us most important of all, for Canon Jean de Carondelet, for it is a portrait of him which now graces our collections. That distinguished churchman was first canon of a church near Brussels, then of one at Bruges, and later Dean of the

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Cathedral at Besancon. In 1503 he became secretary to Charles V and in 1526 Provost of St. Donatian's, Bruges, and Chancellor of Flanders. Later he was made Archbishop of Palermo.

Of the three portraits of him which Mabuse painted, one is in the Louvre. It forms half of a diptych, a Virgin and Child occupying the other half, and is dated 1517. Ten years later⁶ Mabuse did the portrait in the Gutmann collection in Vienna, which likewise belonged to a diptych, a half length of St. Donatian, now in the Tournai Museum, adorning the other wing. The remaining, and earliest, portrait of Carondelet⁷ is the one recently presented to the Toledo Museum. It may have been painted as early as 1503, the year of Mabuse's admission to the Antwerp Guild of St. Luke, and is therefore of great importance as the first known work remaining from the brush of the painter.

In it head and shoulders are shown against a very dark bluish green background. The Canon wears a black cap, and a dark greenish brocaded or embroidered garment, ornamented with fur at the collar. An inner garment likewise has a fur neckpiece. The hands, held at the height of the chest, rest one upon the other in the lower left corner of the picture, a characteristic of Mabuse, who frequently so disposed them. The eyes, the nostrils, the mouth and the hands clarify the portrait by their rather delicate delineation of character. This accent of clean-cut line in a softly modelled portrait is characteristic of work by Mabuse. Refinement is evident in the brushwork of the hair, the crisp line of the cap and in the nice differentiation between the rich textures of velvet and linen at the throat, and the two varieties of fur that ornament his costume.

Graceful, yet authoritative, the panel presents a portrait of a man of youth and pleasant personality, and dignifies its subject by a color scheme low-toned and vital. The character and quality of the sitter speak through the fine blue eyes. They indicate accomplishment and ability, kindliness, yet firmness. Their direct level gaze is a token of frankness, an evidence of penetrating insight into the thoughts and motives of others.

Carondelet was far from averse to having his portrait taken, for in addition to the three by Mabuse, there also remains one by Quentin Massys, a copy of which, with variations, the Canon had also had made by Bernard Van Orley.

Mabuse is thought to have studied with Memling, which is not improbable, for as Conway⁸ has pointed out, this picture "proclaims the artistic parentage" of the earlier artist, the position of the hands being exactly the same as in the portrait of a lady by that master.

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The portrait was formerly in the collections of C. T. D. Crewe and Leopold Hirsch, being sold at the disposal of the latter collection at Christie's in May, 1934. It was shown at the Exhibition of Flemish and Belgian Art at Burlington House⁹ in 1927.

Mabuse had his faults, but they are apparent most often in his religious and other subject pictures. Vasari¹⁰ said that he was the first who brought from Italy to Flanders the true method of depicting nude figures and introducing poetry into painting. This was no doubt intended as high praise; but we of a later day would question both the facts and the judgment implied. Mabuse's nudes are either coarse or petty, reflecting in no sense the Italian treatment of the human form. In some instances the proportions, particularly of the feet, would give joy only to the most radical of our contemporary artists. Although he may have gained some acquaintance with the classic nude from his studies of antique statues on his Italian trip, his conception of them still remains essentially that of the Germanic north. His large compositions, though frequently masterly in much of the detail, are usually overcrowded and cluttered. When he attempts the introduction of Italian architecture it is heavy and over-ornate.

But his half-length Virgins and his portraits are another story. Almost without exception they proclaim his abilities, and some of them rank with the masterpieces of all times. In them he adheres more closely to the Flemish tradition. If they bear any impress of his Italian visit, it is only to a mild degree in an almost imperceptible softening of the contours. His strong modelling is accomplished by careful study of light and accurate drawing. The portraits and the Virgins alone give him an important place in the distinguished line of artists which begins with the Van Eycks.

¹ Fierens-Gevaert, *Les Primitifs Flamands*, III, p. 202.

² Friedlander, *Von Eyck bis Breughel*, p. 124.

³ Segard, *Jean Gossart dit Mabuse*, p. 1.

⁴ Conway, *The Van Eycks and Their Followers*, p. 362.

⁵ Michel, *Histoire de l'Art*, V, i, p. 274.

⁶ Segard, *Jean Gossart dit Mabuse*, p. 114.

⁷ Friedlander, *Von Eyck bis Breughel*, p. 125;

Segard, *Jean Gossart dit Mabuse*, p. 111; Illus. opposite p. 112;

Conway, *The Van Eycks and Their Followers*, p. 362.

⁸ Conway, *The Van Eycks and Their Followers*, p. 362.

⁹ Catalog of the Loan Exhibition of Flemish and Belgian Art, *Burlington House*, London, 1927, No. 200, Pl. LXXX.

¹⁰ Vasari, *Le Vite de' piu eccellenti Pittori, Scultori ed Architettori*, (Ed. Milanesi) VII, p. 584.

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FROM THE PRESIDENT'S ADDRESS

IN SPEAKING at the annual meeting President Gosline, among other remarks, touched briefly upon some features of the conduct of the Museum, which, while they do not ordinarily find a place in the pages of a formal annual report, are probably more vital and significant to the institution than many which do appear there. It has seemed most desirable therefore to include the following excerpt from his address in this issue of the Museum News:

"This past year the Museum has lost a loyal supporter in its Secretary and Executive Committee member, Irving Macomber. From time immemorial he has kept an ideal set of minutes. I only wish he were here tonight to read them once more.

"Outside the general operation of this plant, which is today no small task, it has been the desire of your officers not only to extend its usefulness in this community, but to promote good will both towards itself and the city. We have made and will continue to make every effort to keep on the friendliest sort of basis with museums, dealers, and individuals outside our gates, as well as with the citizenship within. We believe that the personal element is still an important factor in the art world and that such a policy is distinctly helpful from the publicity, loan, gift, or the purchasing standpoint. In our humble opinion we stand at least as well with the outside public as does any museum in the country, and I hope as well in our own community.

"We have an increasing number of visitors from other cities and we sincerely try whenever possible to give each of them some personal attention. You are all urged to bring or send your guests at any time and we will endeavor to show our wares to them as impressively as possible.

"Locally, we have all sorts of requests for every conceivable sort of thing and though many of them are difficult or hazardous to grant, we try at least to be understanding and considerate. In a word we are not top hat. Also we are open to ideas and your own suggestions will always be welcome. I only wish we could drag you into the Museum more frequently on this or any other ground.

"In closing may I pay my respects to the members of the Executive Committee and the staff, with all of whom I have been so closely associated. There is a loyalty, an esprit de corps, an earnestness, and I believe an efficiency about this organization that to me at least is exceptional in the institutional field. It has been a pleasure, an inspiration and an education to have worked here.

"You will note that in these brief remarks I have spared you any talk on art which I think is pretty noble of me."

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REPORT OF THE DIRECTOR FOR 1935

FOR the first time in ten consecutive years, we have to report a decrease in attendance. The total number of visits made to the Museum in 1935 was 350,996 (130 per cent of our population) in comparison to 369,282, the peak attendance which we reached in 1934. Although the attendance for 1935 was less than that for 1934, it still surpassed that of 1933, the year of the opening of our completed buildings, by 4,749. All of this decrease was among adults, for an increase of a thousand over 1934 was shown by attendance of children, which reached 147,561.

This decrease is not large, and the attendance is still far beyond that for any year preceding 1933. Hence we do not regard it as serious. We attribute it in large part to economic conditions, which have decreased the leisure of many, and at the same time provided them with resources for enjoyments which are not free.

Among the thirty-eight exhibitions held during the past year, there have been several of remarkable quality and interest. The Exhibition of Persian Art brought to our galleries potteries, textiles, miniatures, metal work, and other objects from the Near East, giving a comprehensive showing of arts in which our permanent collections are notably deficient. The Exhibition of Russian Paintings was of great interest, forming as it did a very graphic commentary upon life in that country under its current regime. Our annual exhibition of Contemporary American Paintings, selected by President Gosline, was, we feel, the finest and most comprehensive cross-section of the art of our own country that has been seen in Toledo for some time. We were most fortunate in being able to show for three months the masterpieces by Cezanne and Gauguin from the Lewisohn Collection, through the courtesy of Messrs. Adolph and Sam A. Lewisohn. By far the most important of the year's exhibitions, however, was that of French and Flemish Primitives. This group, assembled by Mr. Gosline from the leading museums, collectors, and dealers of the country, with a few contributions from abroad, also represented a field in which the Museum's collections are far from extensive. The Art News, the Art Digest and other national publications gave it much space, and we have had many requests for copies of the fully illustrated catalog from libraries and museums in England and on the Continent.

We have maintained our usual educational activities. The total attendance thereat, exclusive of motion pictures, amounted to 206,357. Of this number adults accounted for 93,956, and children 112,401.

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In our School of Design we have for a number of years conducted courses on weekdays for classes from the public schools which are located in the neighborhood of the Museum. Our thought in so doing has been to determine whether it was possible to apply Museum instruction in design to unselected children as well as to the groups which we teach on Saturdays and which are selected either for ability or desire. We reached the very definite conclusion that no better work was possible with the unselected children in the Museum than in the public schools.

Finding that we were not doing any more effective work with what might be called the ordinary child than could be done in the regular school system, we decided to withdraw from this work. At the close of school last spring we abandoned these classes, at the cost, of course, of a guaranteed annual attendance at our School from them alone of somewhat over ten thousand.

With the funds released by the abandonment of this work we have been able to expand our Saturday classes for selected children so that we are now able to enroll nearly all of those who apply for admission. By thus expending our effort upon selected youngsters we are able to do a far more effective work and one which is thoroughly in keeping with the standards of instruction which we have set. The total attendance at our School of Design for the year just passed amounted to nearly 52,000, as compared with 56,536 for the previous year.

In September 1,451 adults and 1,151 children enrolled in our classes. As these classes are free and no one is under compulsion to come to them, we always expect that there will be a considerable drop in attendance during the first month or two of the school year. In this we were not disappointed as approximately twenty per cent of the children and about half of the adults who had enrolled had vanished by the Christmas holidays. The percentage of shrinkage among the children is neither unexpected nor disheartening. It is due largely to conditions beyond anyone's control.

Among the adults it is not the shrinkage but the initial enrollment of so many people who have but a casual interest that disturbs us. We are not equipped to instruct fifteen hundred adults. We can do far more effective work with half that number. But the large enrollment of those who are merely curious or seekers after diversion or looking for an easy path to artistic proficiency is distressing. For these samplers congest both corridors and class rooms and seriously hamper the smooth operation of our School the first month or two. For a number of years we have made every effort to discourage from enrollment those who were not sufficiently inter-

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A KINDERGARTEN IS INTRODUCED TO ART

ested to feel sure that they could attend the classes regularly. This, however, has apparently not accomplished its purpose and we are now seriously considering the advisability of charging adults a registration fee to be refunded at the close of the year to those who have been regular in attendance.

In 1934 we inaugurated a class for children of pre-school age, conducting it along those lines which are highly approved by the most progressive educators. Our main effort in this class is to preserve the originality and inventive genius which the very young are supposed to possess before they are contaminated by contacts with their elders and with formal instruction. This method applies to children four years younger than those in our regular school classes. This class is being continued this year. We hope that we may be able to carry this group along for four or five years and at the end of that time we may know something as to the relative merits of formal and informal instruction for children of less than ten years.

We are also making similar experiments with some of our Saturday classes which give promise of exceedingly interesting results. Were we called upon to pass judgment at the present time,

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based upon only three months of experience, it would be our impression that all of the talk about the hampering limitations set upon the budding genius by forcing him to learn the grammar of art is much ado about nothing and that the student who has learned even the most rudimentary rules of color and design will do better, freer, and broader work than the student who has pursued artistic exercise for an equal length of time without learning these rules. This opinion is, however, subject to revision.

Attendance at our lectures, classes, museum tours and other general educational work has amounted to 90,274 of which 65,748 were children and 24,526 adults. Most of these activities have been conducted for so many years that they are undoubtedly familiar to all of the Members of the Museum. The most interesting work which is now being done is a continuance of the talks given to children of pre-school and kindergarten classes.

The age of these youngsters ranges from three to five and while we think the work is so conducted that even at these early ages those who attend are beginning to learn some definite facts about art, we cannot without further study be sure.

We now conduct three graded classes in music appreciation for children on Saturday mornings, having begun with one such class in 1932. In addition to these we also conduct a class in creative music and we have also provided during the past season, through the generous grant of the Carnegie Corporation, free young people's concerts presented by three of the great symphony orchestras.

Our adult classes in music appreciation have been reorganized during the past year to place them on a basis which is more educational, perhaps at the cost of being somewhat less entertaining. In previous years these classes took something of the nature of recitals as we had felt that in that way we could build up a foundation of broad interest in them. Having carried work of this type to its logical conclusion it is our feeling that they should now be more instructive, even if less popular. It would seem that the change has not been amiss as the attendance have been just as great, if not greater than in previous years.

We have made but one notable improvement in the physical aspect of the Museum during the year; that is the reinstallation of the George W. Stevens Gallery. It had been our intention to provide a fitting setting for this most notable collection of books and manuscripts at the time of the completion of the building additions. However, the multiplicity of details in connection therewith forced a delay. We are happy to report that we have now given to this collection the housing which it so richly deserves.

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For the protection of the setting of the Museum, we have purchased from unrestricted income the property directly across the street from it, formerly owned by the Wolcott Estate. The property at the corner of Scottwood and Monroe Street is owned by the Libbey Estate and will be purchased from it by the Museum when unrestricted funds are available. The remainder of the property in the block between Parkwood and Scottwood was acquired some years ago by the City and it is hoped that during the coming year we may be able to enter into an arrangement whereby the Museum may take over the improvement and management of this property and eventually may provide there a park with very simple landscaping, restricted practically to trees and grass, which may serve as an enhancement of the Museum grounds and a protection from undesirable encroachments facing our building.

The acquisition of the Wolcott property is not to be taken as an indication of any contemplated real estate expansion. While it would undoubtedly be an ideal situation if the Museum were to own the entire block from Lincoln to Glenwood and to control all of the property on the other side of the street facing that block, no necessity requires such ownership nor do our funds permit it. We have long felt that the only menace to our serenity lay in the Wolcott property, where the erection of a filling station, a hot-dog stand, or a used-car lot, would be a most sad and disheartening prospect. We have now forever prevented such an abomination and we cannot view with alarm occupancies that may be proposed for other properties in the neighborhood of the Museum. While our civic spirit may cause us to regret the approach of undesirable tenancies, we feel that the resistance to them is not through Museum ownership of property but rather through an aroused public resentment.

There was published within the year in *Mouseion*, the organ of the International Museums Office of the League of Nations, an extended and comprehensive article on the conception, construction, and equipment of the Toledo Museum. We furnished the Museums Office an extensive set of plans, diagrams and photographs which in connection with the article places our discoveries and views in respect to museum administration at the disposal of our European colleagues. This article is already being used as a basis for instruction in at least one university abroad.

We are proud of the additions we have made to our collections during the year. As the gift of Mrs. Edward Drummond Libbey we have received a number of pieces of fine lace to be added to the collection which she has been assembling and which we hope soon to be able to display in our galleries. The Libbey Glass Company has

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presented a group of fine glassware of their manufacture, which we have incorporated in our collection of modern glass. By purchase we have added to our collection of sculpture a delightful marble by Rodin and a late fourteenth century French Gothic Head of a Madonna. Through the Shoemaker Fund we have acquired for our print collection a splendid Rembrandt etching of Beggars Receiving Alms. We have also added a number of prints by modern artists, including Daumier, Cezanne, Matisse, Utrillo, and Vlaminck.

The Oriental collection has been augmented by a splendid Chinese sacrificial bronze vessel of the Chou Dynasty. To our glass collection has been added an Eighteenth Dynasty Egyptian Vase which is now the most ancient piece of glass in the collection, having been made nearly 3500 years ago. We have also acquired a splendid Twelfth Century French stained glass window, which will eventually be installed, with others of its kind, in the cloister.

Our group of contemporary American paintings has been greatly improved by the addition of five works. The first of these is the *Nora Brady* by George Luks, one of the most important of our painters of the first quarter of the twentieth century. The second is the *Early Morning Fishing Party* by Hugh McKean, a young artist who shows considerable ability and great promise. It was the gift of John Tiedtke. The third, *Proletarian*, by Gordon Samstag, is also the work of a young and promising American artist. It, in company with the *Country Dog Show* by Jean MacLane, was among the finest and most appreciated paintings in our Annual American Exhibition from which both were purchased. The fifth is *Two on the Aisle* by Edward Hopper, which was shown in the Century of Progress Exhibition at the Chicago Art Institute.

As the gift of Mrs. Edward Drummond Libbey we have received a *Madonna and Child* by Lorenzo di Niccolo Gerini which she acquired from the collection of the late Chester Johnson. Through the Edward Drummond Libbey Fund we were able early in the year by the acquisition of three paintings of the greatest importance to almost complete the representation which we deem desirable for the late nineteenth century French painters. Two of these, the *Wheatfield and Houses at Auvers*, are by Vincent Van Gogh, one of the most capable and inspiring painters of the period. Another, *Peasants Resting*, is by Camille Pissarro, a leader of the Impressionist School. We have also acquired in the field of contemporary French painting, one of the finest works by Matisse which it has ever been our privilege to see. It is entitled *Vase of Flowers*.

From our exhibition of French and Flemish Primitives we were able to secure the *Judgment of Paris* by Joachim Patinir, who is

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frequently referred to as the father of landscape painting. It is a delightful and characteristic work by him and one of the most attractive which was included in that exhibition. Near the close of the year we received as the gift of Mr. William E. Levis another Flemish Primitive, a Portrait of Canon Jean de Carondelet by Jan Gossart, who is usually called Mabuse. This painting was shown in the Burlington House Exhibition of Flemish Primitives and is a most important addition to our collection of Old Masters. We are deeply grateful to Mr. Levis for this encouraging and important gift.

In closing we wish to express our appreciation to all who have contributed toward the success of the year's work—to our President, Trustees, and Executive Committee; to our members and our staff; to those who have assisted in many ways with our educational work; and to the Times, the Blade, and the News-Bee, who have given generously of their space for news relating to the Museum, and to the Art News, the Art Digest, and other national publications which have handled articles on our Museum most effectively. To President Gosline is due especial gratitude for his sure and experienced enthusiasm for high quality in art, his kindly helpfulness and understanding of the staff, his untiring hospitality to visitors and to important Museum contacts, his fair and frank decisions carefully considered.

AN INGRES LITHOGRAPH

LITHOGRAPHY, invented by Alois Senefelder of Munich about 1800, within a few years spread over the world; presses were established in Germany and Austria, Rome, and Milan, Paris and London, and by 1819 in St. Petersburg, Philadelphia, and even in Astrakhan. The new art attracted the interest of scientists, printers, and artists, who saw in it a simpler form of printing pictures than by the process of engraving on copper.

Artists were requested to draw designs suitable for reproduction in this new art and many noted painters made experiments in the new medium with varied success.

Among the earliest examples of artistic lithography are the four portraits drawn by J. A. D. Ingres, now in the Museum's collection. Ingres was born in 1780 at Montauban, a town about thirty miles north of Toulouse. His father was a versatile man, interested in sculpture and painting, who encouraged his son in his artistic endeavors at an early age. When he was sixteen, Ingres entered the studio of Jacques Louis David in Paris. David was at that time the most noted artist of France. Four years later Ingres

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J. A. D. INGRES

LITHOGRAPH PORTRAITS

was awarded a Prix de Rome, but because the money was not given him for five years his trip to Italy was delayed until 1806. He lived in Rome until 1820 and then spent four years in Florence. During

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the eighteen years in Italy, Ingres married and supported his wife and his mother as well by drawing portraits in pencil of notables from England and other countries who visited there. While his fame spread rapidly, he thought of these portraits only as a means to a living and scorned them as trivial. Later critics, however, consider them as the finest manifestations of his ability as a draftsman. It was as such, rather than in the handling of paint, that he excelled, for he was a weak colorist, and his use of light and shadow was not eminently successful.

When Ingres returned to Paris in 1824, he was received with great attention. He was invited to join the Institute and was given the Legion of Honor by Charles X. Again in 1834 he went to Rome, as Director of the Academy, and remained there until 1841. He spent the final period of his life in Paris, painting even at the age of eighty-two.

At his death in 1867 he left his house to the town of his birth, with a collection of his works and other objects which had belonged to him, and many of his finest drawings may be seen in the small Ingres Museum at Montauban.

It was during his first Italian sojourn that Ingres produced the lithographs of four members of an English family, which, printed on one large sheet of paper, are in the Museum's print collection. The sitters were Katherine Anne (North) Lady Glenbervie, her brother, Frederick, Earl of Guildford, her husband, Sylvester (Douglas) Lord Glenbervie, and son, the Honorable Frederick Sylvester Douglas. In these portraits, like those in pencil, Ingres is at his best. They are drawn so lightly, with such precision, yet each is full of character and definitely individual. Family traits are evident in the faces of those who are related, especially noticeable in the brother and sister. The heads are elaborated, while the costume and figure are only slightly indicated.

The printing of these lithographs, which are signed by Ingres and dated 1815, was probably done about 1817. The printer was C. Hullmandel of London, who was an important figure in the early history of lithography. Hullmandel, who had been a student at the school of royal roads and bridges in Paris, was appointed manager of a lithographic works established by the school to experiment with and develop the process. He later went to England where he opened his own plant and in 1819 translated into English and published a Manual of Lithography.

The print of the four portraits is doubly interesting as an example of the drawing of Ingres and as a specimen of lithography printed by one of the first to introduce its use in France and England.

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MUSEUM HOURS

The Museum is open daily from 9 A.M. to 5 P.M. and on Sundays and Holidays from 1 to 5 P.M.

Admission to the Museum and its regular educational activities is free at all times.

There is no charge for tuition in its School of Design.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, thereby securing all privileges of the Museum and contributing to the support of much of the free educational work for all of the children of Toledo.

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

I DESIRE to become a member of The Toledo Museum of Art, paying ten dollars (\$10) a year for full privileges for myself and members of my immediate family.

I hereby constitute Blake-More Godwin, Director of the Museum, my attorney in fact in my name and stead, to subscribe my name to the Articles of Incorporation.

Name.....

Address.....

Date.....

PLEASE MAKE CHECK PAYABLE TO THE TOLEDO MUSEUM OF ART